

***Ed Hartman's  
Adventures in Music Licensing & Scoring!***





---

## February 2024 Vol. 12, No. 2

### *Announcements:*

\* I hope everyone is having a good start to 2024! Things have definitely picked up out there, and new adventures have already begun. Good luck, and please stay in touch with your own projects!

\* **FB page about licensing: (Please like to get more info in between newsletters)**

*Get Your Music in Film and TV: (please like!)*

<https://www.facebook.com/edhartmanmusic>

\* **Welcome new readers!** Please feel free to [email](#) questions about music licensing

(and scoring). I will answer you by email, and add your questions (anon.) in the next newsletter. (see below) If you have an idea for an article, please feel free to let me know.

**\* Ed's Medical Adventures...**

*Confidential medical update: (Recent update: 1-8-24) I'm generally updating monthly. Watch my FB feed - friends only. I recommend contacting me via [email](#) to be friended on FB first.*

<https://edhartmanmusic.com/ed-mm-updates>

*([email](#) for PW - same as before. Please do not share without letting me know.)*

**\* Folks ask how they can support what I do:**

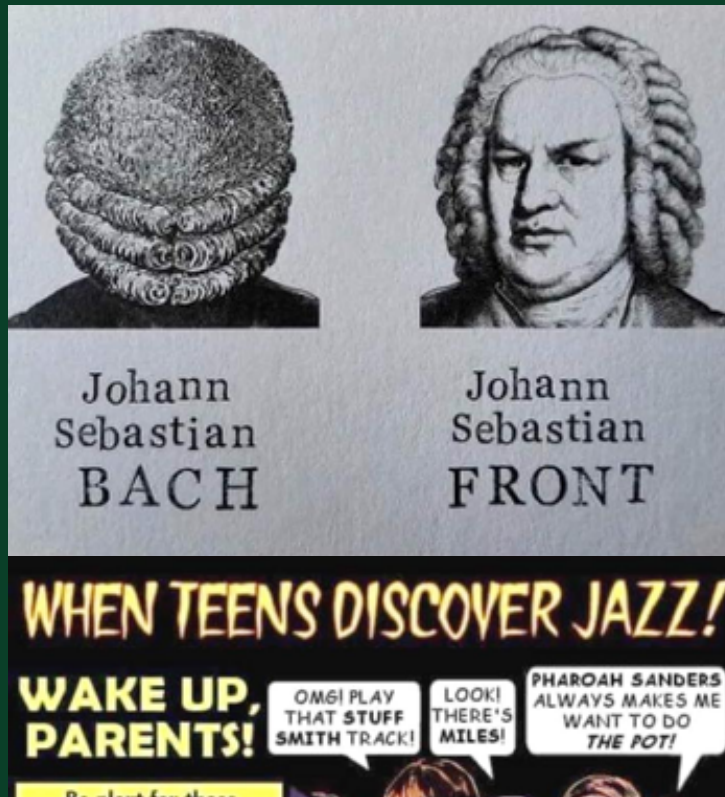
**Ed Hartman Patreon Page:** (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes weeks to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would be wonderful!

<https://www.patreon.com/edhartman>

*OR buy something from my website!*

<https://edhartmanmusic.com/buy>

*Memes of the month:*



**BE ALERT FOR THESE  
EARLY WARNING SIGNS:**

- \* FINGER-SNAPPING at inappropriate times.
- \* Strange words such as "DADDY-O", "BEBOP", "BIRD", "SCAT", "GIG" are creeping into your teenager's vocabulary.
- \* Your child constantly addresses you as "JACK".

**KEEP AMERICA'S  
JUKE BOXES  
JAZZ-FREE!**

Report violations  
to your local  
Police Department's  
ANTI-JAZZ SQUAD!



## Stop Using Anti- Guitarist Language

Instead of:	Say:
"Your amp is on too loud"	"You excel at fortissimo passages"
"It's a Gb"	"It's an F#"
"You're not staying in time with the band"	"I like your use of polyrhythms"
"Your solo was in the wrong key"	"That was very jazzy"
"Your bends are going out of tune"	"I see you're experimenting with microtones"

*A Word From Our Sponsors, Dept.:*

**ONLINE Music Licensing Classes available:** *(Please share class info and links)*

**"How to Make Money Licensing Your Music to TV and Movies!"**



***This is the original class that has taught hundreds of people how to get their music into Film and Television.***

This is a great intro to everything about music licensing. It is perfect for a beginner or anyone with experience. The class contains over 4 hours of content that you will have ongoing access to. The class is divided into short bite-sized videos and backup materials.

*Direct link:*

<https://cart.musicproducersalliance.com/sync>

**25% OFF Discount Code: (\$147.75; Reg: \$197.00)**

**SAVE25ONSYNC**

*General Information:*

<https://edhartmanmusic.com/music-licensing-lessons-and-classes>

**OR:**

***This is now available to anyone, regardless of level. It can be a very targeted class for your particular situation.***

**One-on-One sessions (Zoom - you will be able to record - best with a computer - not phone or pad): \$100/hr; \$125/ 1.5 hrs./\$150 2 hrs. (Email to schedule)**

*I'll send you a ZOOM invite. Payable by PayPal or CC.*

[Email](#) to get more information.

Additional Short 3-minute video about Music Licensing Lessons:



<https://youtu.be/pDBnvokbRr4>

*Recent adventures in licensing/scoring:*

I've been involved with Broadjam since its inception. They started as a platform before the ease of personal websites, that could give musicians a website presence. When TAXI went from mail-in submissions (cassette!) to online, they partnered with Broadjam to get the tracks uploaded to TAXI (a bit of a pain, and included fees). Eventually, TAXI figured out its own submission process. Broadjam started to compete with TAXI and create their own submissions.

...program started to compete with them and create their own submissions.

They have quite a bit on their platform, although they don't do critiques, and your success there may be varied. It's a tier-based subscription-based company. Without a regular subscription, it's \$20/submission! I haven't had a paid subscription for many years, but I do get a free submission every few months (very nice of them!). I submitted a track to a brief that looked good. It will take a few weeks or months to determine if it turns into anything. What did happen was that a new library contacted me just after I submitted the track. It might be the library in the brief, or simply a library that monitors submissions. I have contacted them and sent a box.com folder with tracks that I have (favorites, etc.). Who knows if anything will come of it, but it's a nice bonus from a free opportunity! I figure anytime a client LISTENS to my music, that's a win!

*Honey, your royalties are in, Dept:*

I did just get a small quarterly payment from Audiosparx. It's mostly from their overhead music services (no placements). A big percentage was from "The Lights of Christmas" a song featuring Cheryl Johnson (great singer!)

<https://edhartmanmusic.com/track/2027962/the-lights-of-christmas>. That song has done OK in distribution - nothing huge, but a lot of folks have heard it over the last few years. I have 100 tracks on their site and haven't submitted anything in several years, because of changes in their policies (No way to opt out after the first 30 days.). I am non-exclusive with them, although they have an exclusive option, I believe. I know folks that do pretty well, although their split is not great. Originally, I did get some good placements with them, but in the last few years, it's just been backend revenue. I'll take the cash.



SYNC CONFERENCE CALENDAR 2024		
		
JANUARY	FEBRUARY	MARCH
Drill Down, Level Up Music Ally Connect	Sync Summit Durango Songwriters Expo	Music Placement Conference SXSW Get Repped - 2indie Musexpo
APRIL	MAY	JUNE
		Hawaii Songwriting Festival

AD Sync Summit	WUP IT UP	ASCAP Experience Durango Film and TV
<b>JULY</b>	<b>AUGUST</b> SYNC Con DIY Musician Conference Guild of Music Supervisor Conference	<b>SEPTEMBER</b> Durango Songwriters Expo Nashville Film Festival - Music Program Supetacular - 2indie
<b>OCTOBER</b> WUP IT UP Production Music Conference	<b>NOVEMBER</b> TAXI Road Rally Shades of Sync - That Pitch	<b>DECEMBER</b> Sync Con

#### LOCATION

Drill Down Level Up - Miramar Beach, Florida  
Music Ally Connect - London, England  
Sync Summit - Los Angeles, CA  
Durango Songwriters Expo - Ventura, CA  
Music Placement Conference - North Carolina  
Musexpo - Burbank, CA  
SXSW - Austin, Texas  
Get Repped - ONLINE  
AD Sync Summit - NYC  
WUP IT UP - Chicago  
Hawai'i Songwriting Festival - Hawaii  
ASCAP Experience - Los Angeles, CA  
Durango Songwriter's Expo TV & Film - Ventura, CA

Sync Con - Brooklyn, New York  
CD Baby DIY Musician Conference - Austin, Texas  
Guild of Music Supervisors Con - Los Angeles, CA  
Durango Songwriter's Expo - Broomfield, Colorado  
Nashville Film Fest - Music Program - Nashville, TN  
Supetacular - 2indie - ONLINE  
WUP IT UP - Los Angeles, CA  
Mondo - NYC  
Production Music Conference - Los Angeles, CA  
Taxi Road Rally - Los Angeles  
Shades of Sync - That Pitch - ONLINE  
Sync Con - Brooklyn, New York

#### *SyncSummit 2024! (Monday Feb 5 through Wed Feb 7, 2024)*



This will be the last in-person event (it is also online). It's in LA. I've participated in this event previously and it's a great place to learn about getting your music in media. Mark Frieser continues to create amazing events bringing together tons of industry experts including Music Supervisors, Sync Agents, Music Libraries, Advertising Agencies, etc.

**I may on a panel in this event (via Zoom), although I am not confirmed as of this writing. Recommended!**

<https://syncsummit.com/2024laagenda/>

*Ed Hartman Producing News:*

In development:

<https://edhartmanmusic.com/the-filmmaker-biopic-feature-film>



**"As the Earth Turns"**

<https://www.astheearthturns.com/>



## "It Gets in Your Blood" (Richard Lyford Documentary)

<https://edhartmanmusic.com/it-gets-in-your-blood-richard-lyford-documentary-film>



Soundtrack:

<https://edhartmanmusic.com/buy>



**34 Best Score**



**Awards/Nominations** *"Congratulations on your achievements and a fantastic score. Continue making music that tells a story as much as the film*

*itself. We hope to experience more of your work in the future."* **Global Independent Film Awards (Winner Gold Award, Best Score)**

<https://edhartmanmusic.com/news/blog/update-upcoming-screenings-and-festivals-awards-list-as-the-earth-turns>



## Why We Do it, Dept:

*Recently, someone asked me whether music licensing would help them in the short-term - CAN I MAKE MONEY QUICK?*

Sorry, I don't have any make-money-quick ideas. Sync is a very SLOW business. In the end, your local area is always your best option to get faster cash. I think that if you look at any job you have as simple a job for the moment you will be able to deal with it, without losing your long-term goals. My best advice is to look at all of your skills and interests. See what you can do either on your own or within another company. Ironically, in Seattle minimum wage is pretty high (around \$20/hr), so even low-end jobs pay OK, although the price of living is higher here. I'm not recommending working at a fast food joint, but there may be simple jobs out there that can pay for your basic needs.

There may be other grants that can help pay for training and education (including licensing) that could help you keep moving forward while you get your finances in order. I have done a great deal of different things in my life over the decades, but they all seemed to have music involved (owning and running a drum shop, etc.) If you can figure out something that does include music in your job search you will probably be happier. Working in a music store can be enlightening, and you may get to go to an occasional music conference, like NAMM.

Everyone goes through ups and downs in life, and you can't predict what's coming. You can continue to educate yourself. Zappa never went to college. He simply went to the library and fed his mind. That kind of model out there may inspire you. There are no yes/no answers to this. The game of life is always unpredictable. As soon as you think you know what's ahead, something will likely surprise you. You should reach out to everyone around you. I don't mean that you need to ask for charity or a job.

What you need to do is ask EVERYONE what YOU can do for THEM. That is always the start of everything. It is never about what you need or want. That mantra will open more doors than you can imagine. There are tons of organizations that need help. You need to keep track of everyone and everything you do. You need to have folders (by the 1000s) on your computer for everyone you encounter, with every email from them. You always need to get back to them immediately. These are the true skills of the entrepreneur. You either work for someone else or do it yourself. Music is almost always going to be doing it for yourself. There are a few full-time work-for-hire gigs out there for composers (games, audiobooks, etc.) They generally require creators who have a wide variety of music skills, though. If you don't have those skills, you need to learn them.

The hardest thing to do is to focus on your music and create a market for it. I can't tell you how to do that. It is constantly evolving and usually takes the most time.

Read and listen to people that have done this in life. They will generally say that for the first 5-10 years not much happened, but they continued to hammer at it. Eventually, something clicked and they got somewhere. That is not a quick fix though.

You can do both. Get work for now, but do not lose sight of your long-term goals. Educate yourself as much as possible. If you need to get money to do that, find it. It is out there. Work through your fear of people. Get out there. Life is a risk. Take as many risks as you can. There is no fear. Fear is in the mind. You are in charge of your future, always. Help as many people as you can, and it will come back to you. That is the one thing you can always do.

My guess is there is music-related work out there. It may take a lot more to find it. If you can get to know people, you will get leads and the jobs you want. The reality of work is that 95% of the time you will be rejected. Even in music licensing, when you have exactly what the client wants, it will likely not fit the brief perfectly. That is the key, though. Nearly every track I have created was for something else that I didn't get. It never got to me, though. Another track was created for my catalog. Even if I liked it, that was enough. Over time, many of those tracks did find gigs, though. All through my life I have faced rejection in a multitude of ways. Early in my life, I was more bummed out. Over time, as I took over my businesses, rejections were less frequent. Anytime you work for someone else, there is a chance of rejection or getting fired. **The only way not to get fired is to run your own business.** You can generate tracks and market them directly to businesses, starting with local ones. The more styles and genres you can create, the more opportunity. A big reason I have had some success in this is because of the wide variety of music I can create. If you have trained yourself in music, you have the skills to do this. Challenge yourself. Stretch beyond your comfort zone. See what you can do. Find a style, and see if you can do something like it. It's not easy, but it can be incredibly rewarding in many ways.

The really important piece of the puzzle is to understand that you may be writing music for others (Beethoven, Mozart and most composers have, too!) You have to get over that concept and be satisfied that making music is enough, whether it is for you or others. Creating tracks daily is the goal. You do need to understand the business end so that the tracks are available for clients of all kinds. You do have to get your PRO membership together (BMI/ASCAP, etc). You can do that anytime. Businesses require capital. You will have to invest in this one way or another. As long as any other job doesn't get in the way of your goals, it doesn't matter what you do. There is time in the day to do everything. Don't lose any hope in any of this. There is no reason. You have time to do everything you want to do. Always.

---

*Questions from the Audience...*

*(Please [email](#) me. I will try to answer quickly. Any questions I use in future newsletters will always be anon.)*

---

*Do you have any comments about Scorekeepers Music?*

Generally, I've had good experiences with Scorekeepers (I connected with them originally through TAXI in 2009). They are exclusive these days, I believe (they were non when I joined). I did get good placements initially. I haven't submitted much recently though. They do send out briefs, and they can be pretty involved. For reality tracks, the brief can have a lot of requirements (stems, form of tracks, instrumentation ideas, etc.) For anyone who wants to write for genres like this, it can be a fast course in executing this kind of track. The tracks can be challenging to get in. PS: One of the owners used to write the briefs, which had some very funny comments. I would contact them, and see what they are looking for.

---

*Should I put ISRC in my Metadata? What should I put there?*

IRSC codes can put in the comments field. These are fields that show up in iTunes (best on an AIFF file, WAV doesn't necessarily show all meta - Microsoft vs Apple Wars continue!). Whether IRSC is necessary as meta, I don't know. Most distributors put it on when they release tracks. (CDBaby, etc.) For sync, considering how sync is pretty challenging to get, it might be info requested after the license is achieved. Beyond that, I don't have good info. For the latest on what meta you should include: <https://syncsummit.com/metadatasg/>

I use both of these programs below (MAC) to add meta. There are others. **Sound Studio** to see my tracks, light editing, add meta. Change res and type of tracks (96 to 48 to 41, etc., 320 to 192 to 128 mp3, aiff to wav.) **Metadatics** is good for bulk editing. (especially with a folder of the same track. This makes sure all meta is on all versions of the track. I always check before sending tracks out or uploading anywhere (especially [box.com](https://box.com) for storage, where I give folks links).

See <https://edhartmanmusic.com/resources-for-composers-and-songwriters> for links.

---

*What kind of video content do you create?*

Regarding videos:

<https://www.youtube.com/user/edhartman1/playlists>

You can shoot video yourself (or collaborate with a local videographer) My latest camera is a used Nikon that I got at Kenmore Camera in Bothell for under \$200. Camera stores sell very high-quality equipment that has been thoroughly tested. Of course, some smartphones are excellent cameras, too.

course, some smartphones are excellent cameras, too.

One particular video I did, was a Buster Keaton PD scene (<https://youtu.be/osBEEpcCVHU?si=DFhBOKBzhkgHgaC0>), with a track added (it fit perfectly, with no editing). It led to very interesting things...

<https://edhartmanmusic.com/backstory-to-as-the-earth-turns>

\*You can score early silent films. So many early films are now public domain (1928 and earlier. The date goes up every year). <https://archive.org/> is a good resource to check out for content. Double-check everything for copyright (including the US Copyright Office - film databases), though. <https://www.copyright.gov/public-records/> leads to: <https://archive.org/details/copyrightrecords>

---

*Do you have a daily list of places to check for new briefs, etc?"*

I have such a list. You may have to sign up with each one (generally free) to get access to briefs. Here are some of them. They do change as platforms come and go. Check my resources page to find more platforms as well (some \$) I do get daily briefs from TAXI, and other briefs come in from various libraries.

<https://nomamusic.com/music-briefs> - Quite a bit here. I've gotten to know Mike pretty well. I would contact him directly as well.

<https://www.songtradr.com/> - Not much activity. I think most of what they are doing is behind the scenes, like a music library.

<https://smash.haus/creator/job/list> - Interesting stuff there. They've forwarded a few things, which at least suggest the tracks are good and appropriate for the listings. Other events and things are going on there, too. I've only done free stuff there.

<https://app.mdiio.com/projects> - This platform quieted down quite a bit, but is now getting more active. I believe you can submit tracks to the platform (free) that might get some bites directly.

<https://www.tracksandfields.com/request/listing/> - somewhat busy, with many opps. About 6 bucks for a month (5 submissions - pretty cheap). I have had forwards. They will check with you to make sure you own your writers and pub if they forward.

<https://www.songrunner.com/project-briefs> - Music supervisor. A brief or two every few months.

---

*Who's looking for what, Dept.: (Note: Not vetted. Listings may have expired. This is just to give you an idea of demand. I check companies daily. Caveat Emptor! - Please*



*let me know about your results.*

<https://www.taxi.com/listings> - Tons of daily briefs. *Genre of the month: Amapiano* (<https://en.wikipedia.org/wiki/Amapiano>)

This is Amapiano: (short doc)

<https://youtu.be/ou0luMrf1mU?si=09QOmVJ6G7l4Halq>

<https://www.wearemdiio.com/mdiio> Spanish language song, positive/inspiring tracks, orchestral tracks, Beastie Boys.

<https://musicsupervisor.com/> - They've been sending out briefs on a fairly regular basis. Some have appeared elsewhere, so keep your eyes open! Technically, it's for the "pro" members, but they do send out these briefs to anyone they know who is capable of creating a track for the brief. These can be VERY fast turnaround (within days or hours!)

<https://www.tracksandfields.com/> - They've been very active lately. There's been a lot of ad music, especially for European clients. The payouts have been good to excellent. It is a paid subscription (monthly, but you can cancel anytime) If they like your track, they are good about contacting you to check on ownership, etc. Occasionally, they might submit a track that is on your playlist to a client without a brief. Make sure your genres and tags are good!

<https://smash.haus/> - Rock music for sports promos.

<https://syncsummit.com/listeningsessions/> - Regular free and paid events with music supervisors. Recently, there were three FREE briefs direct to a sup -

- 1) *Classic rock, brit pop, country, indie and hip hop.*
- 2) *Spanish hip hop, reggaeton, trap, cumbia and pop.*
- 3) *Bilingual hip hop, reggaeton and corrido tumbados, as well as Chicano or immigrant identity music styles.*

Email [mark@syncsummit.com](mailto:mark@syncsummit.com) to get on the FREE email list.

*Some platforms have fees to submit. No guarantees for placements. Caveat Emptor! For more places to pitch, please go to:*

<https://edhartmanmusic.com/resources-for-composers-and-songwriters>

---

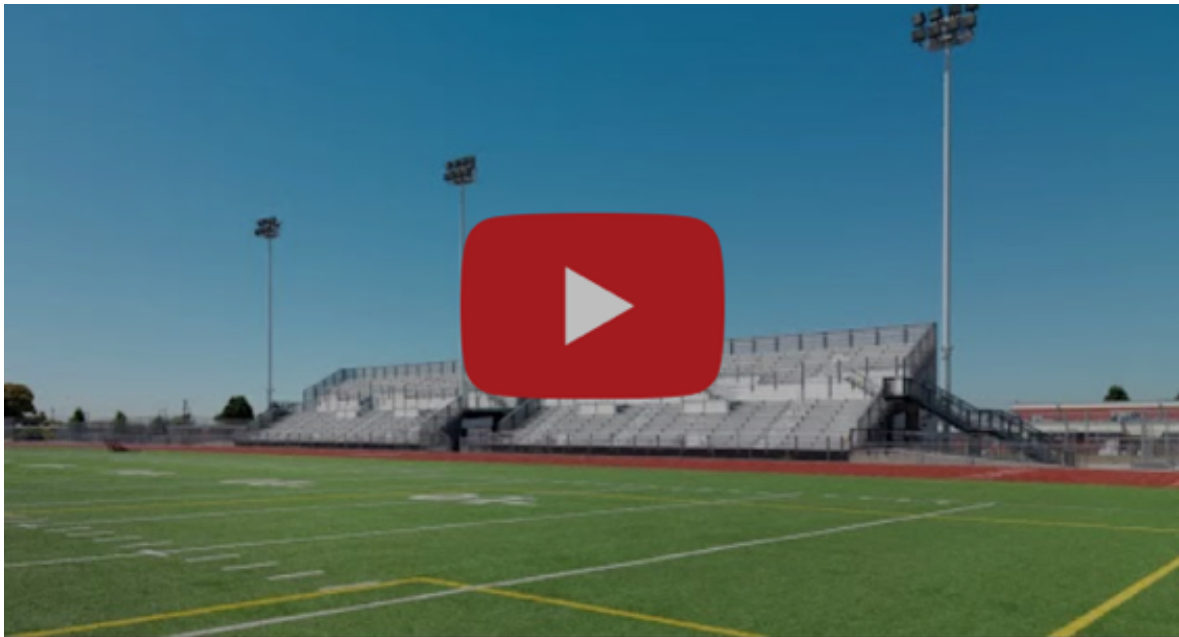




Ode to Joy by large Matryomin ensemble. What can I say? It speaks for itself.



**Sync Fest Highlights: Part 2**



P.D.Q. Bach - Beethoven Symphony No. 5 Sportscast

RIP Peter Schickele aka PDQ Bach.

*"All musics are created equal."*

Peter Shickele

He was truly one of a kind.

*Composer of the Month: (Info from [FSM](#), [IMDB](#), etc.)*

Bronislau Kaper (1902 to 1983) Los Angeles, CA



4 Nominations, 1 Oscar®: Lili [1953] (Music Score of a Dramatic or Comedy Picture)

Additional Famous Scores: Green Dolphin Street, Invitation, Them!, The Glass Slipper, The Prodigal, The Swan, Auntie Mame, The Brothers Karamazov, Green Mansions, Home From the Hill, Butterfield 8, Mutiny on the Bounty, Lord Jim.

Director Collaborators Include: George Cukor, Orson Welles, Fred Zinnemann, John Huston, Anthony Mann, Robert Wise, Richard Brooks

[https://en.wikipedia.org/wiki/Bronis%C5%82aw\\_Kaper](https://en.wikipedia.org/wiki/Bronis%C5%82aw_Kaper)

Kaper was an excellent score composer and songwriter. Check out the two videos below to hear his versatility!

*"The only opinion to which I object is the one that claims there should not be any*

*The only opinion to which I object is the one that claims there should not be any music in films. I think this is wrong. Films not only need music, they need it badly."*  
Bronislau Kaper



The Brothers Karamazov. Bronislau Kaper





## Così Cosa - A Night at the Opera - Music and Lyrics by Bronisław Kaper

### LINKS OF THE MONTH: (Caveat Emptor!)

*Apple eyes paying extra for music in a format Spotify doesn't offer*

<https://www.hypebot.com/hypebot/2023/12/apple-eyes-paying-extra-for-music-in-a-format-spotify-doesnt-offer.html>

*High Energy Hip-Hop Beats | Best Sync Library Revealed*

<https://www.youtube.com/watch?v=oE4y3PC0JeA&feature=youtu.be>

*How 'Poor Things' composer Jerskin Fendrix embraced the unorthodox with his debut score*

<https://composer.spitfireaudio.com/en/articles/how-poor-things-composer-jerskin-fendrix-embraced-the-unorthodox-with-his-debut-score>

*Increase Your Sync Licensing*

<https://www.bmi.com/news/entry/increase-your-sync-licensing>

*Keynote Interview, TAXI Road Rally 2023 Adam Taylor, CEO, APM*

<https://www.taxi.com/transmitter/2312/keynote-interview-adam-taylor-ceo-of-apm/>

### UPCOMING EVENTS:

*ASCAP Experience continues (FREE)*

<https://ascapexperience.com/faq-press>

*MusicCares: (financial help for musicians - personal/addiction)*

<https://www.musicares.org/get-help>

*MUSEXPO: "United Nations of Music," March 17-20 in Burbank, CA*

<https://www.musexpo.net/musexpoLA24/registration.php>

*Production Notices:*

<https://productionbulletin.com/weekly-reports/>

*Music Connection: (free articles, lots of free giveaway stuff from contests)*

<https://www.musicconnection.com/>

*Syncsummit - FREE occasional chats about music licensing, music supervisors, etc.!*

*Meetings with Music Supervisors (\$\$)*

<http://syncsummit.com/synccafesignup/>

*TAXI Rally (Annual for members) - Early November*

<https://www.taxi.com/taxi-road-rally/>

*Learn about filmmaking! (Free)*

<https://studentfilmmakers.network/event/823/master-the-art-of-filmmaking-live-webinars-schedule>

*Meet Music Supervisors in person! (\$\$)*

<https://www.narip.com/naripevents/>

*Pacific NW Film Institute:*

<https://www.pnwfilmmusic.com/>

*TAXI TV!*

<https://www.youtube.com/channel/UCuZpYuUC9yC8UGd0T6xcbUg>

*That Pitch (Free videos):*

<https://www.youtube.com/@thatpitch>

*ClintMusic (Free videos):*

<https://www.youtube.com/@clintmusic1>

*Regular Articles/Events:*

<https://www.synchtank.com/blog/>

**Ed's Website:**

<http://edhartmanmusic.com> - (Studio information, music, bio, links, calendar, etc.)

*FREE listening. Lots of music for soundtracks, movies, TV, commercials, etc.*

**Recordings:**

Recordings/Sheet Music:

<https://edhartmanmusic.com/buy>

*Shameless self-promotion Dept:*

**T-Shirts, Cups, Towels, Posters and SWAG!**

Check em out!

<https://edhartmanmusic.threadless.com/>



***Once again, with feeling...***

**Ed Hartman Patreon Page:** (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes many DAYS to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would be wonderful!

**<https://www.patreon.com/edhartman>**

*Classic Quote:*

*"Simplicity is the final achievement. After one has played a vast quantity of notes and more notes, it is simplicity that emerges as the crowning reward of art."*

*Frederic Chopin*

**WRITE/SUBMIT/FORGET/REPEAT**

Contact Information:

**Contact Information**

***Ed Hartman***

***[edhartmanmusic.com](http://edhartmanmusic.com)***

***<https://twitter.com/edhartman>***

***<https://www.facebook.com/ed.hartman1>***

***<https://www.youtube.com/user/edhartman1>***

***<https://www.instagram.com/edhartmanmusic>***

***All contents ©2023 Ed Hartman***

